"ADVERTISERS! GET READY FOR SEPTEMBER."

The Major Musical Journal.

PUBLISHED IN THE INTERESTS OF MANDOLIN & BANJEAU AND GUITAR.

VOL. 1. SAGINAW, AUGUST, 1899. NO. 10.

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See Note to the Left

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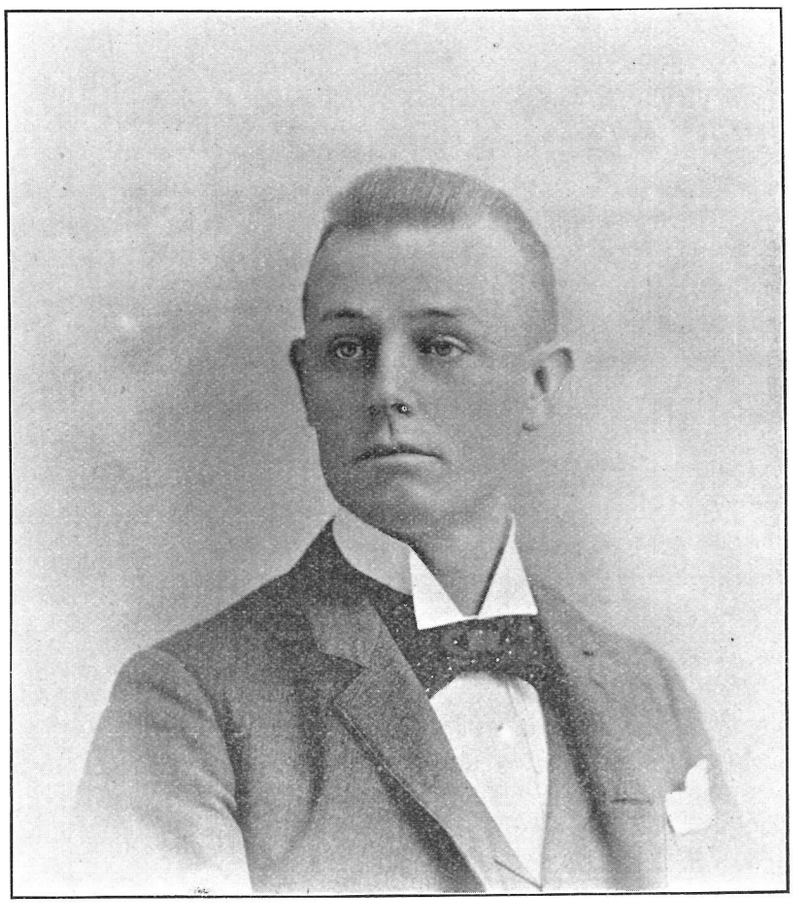
THE MAJOR

VOL. I. SAGINAW, MICH., AUGUST, 1899. No. 10



PROF. T. W. REAMER,

SEATTLE, WASH.

THE MAJOR

A magazine for all grades of Banjo, Mandolin and Guitar players.

PUBLISHED MONTHLY BY

THE BARROWS MUSIC CO., SAGINAW MICH.

214-220 FRANKLIN STREET.

F. L. KEATES, Editor and Manager

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Teachers' Cards,	3 lines, $1.00 per year, in advance.

Reports and news of all kinds solicited. Short articles and any interesting writings welcomed. We do not hold ourselves responsible for the opinions of contributors. All matter must reach us by the 24th of the month. We are open to use subscribers' half-tone portraits and music plates.

EDITORIAL

Friends and Foes. Since the days when the banjo, mandolin and guitar first began to draw widespread attention, there have appeared in journals and newspapers divers articles purporting to present our instruments in a "true light," and endeavoring to knock them from their pedestal by ill-aimed missiles of mud. Also, there have appeared in journals and newspapers, articles by well informed scribes, in which the instruments were shown in the bright light which shines from the lantern of "practical experience." The whole difference between the two classes of writers is—the first knows little about his subject and cares less (he may be a trombone player), whilst the second is either a warm admirer of our instruments, well in touch with their players, or an experienced performer thereon. Probably, in numbers, the latter kind exceeds the former, and as time passes, the fittest will survive—the enthusiast will push the other to the wall, and on its unsympathetic surface mercilessly grind him. The caviler is nearly always illogical. Some of his statements are humorous, albeit Mark Twain's fame stands in no danger of being eclipsed. Moreover, there is a juvenile impulsiveness impregnating the caviler's articles which even *Capriccio* cannot equal—although, perhaps our humorous friend's impulsiveness should not be mentioned in the same breath. However, the caviler's writings do not carry conviction; any kind of "kicker" (pardon the slang) is looked at askance, and he generally finds his "kicks" coming back on him *a la* "boomerang." *Capriccio*, who is very hard on cavilers, has this verse pinned above his desk:

> "Hate for Hate and Ruth for Ruth,
> Eye for Eye and Tooth for Tooth;
> Scorn for Scorn and Smile for Smile,
> Love for Love and Guile for Guile:
> War for War and Woe for Woe,
> Blood for Blood and Blow for Blow."

We asked him if he always followed that plan. "Certainly," he answered, "the seed was sown long ago. I was taught to return good for evil, which is all right when it *is* all right. One day a boy hit me on the chest and 'floored' me. I had a piece of pie in my hand. I got up and gave it to him. He ate it at once, and said wonderingly, 'What did you gimme that pie for?' 'Because you hit me,' I replied, with saintly benevolence. 'Father says 'return good for evil.'' Before I could stir, he hauled off and gave me another staggering blow, saying, 'Now git some more pie!' Since then, in nine-and-three-quarter cases out of ten, I hit back to hurt. Generally speaking, an aggressive man is an ass, and a kiss for a blow makes him laugh. I always refrain from being the aggressor, so I hope you won't think me a very 'bad man' after all."

Fortunately, the caviler does not show his hand so much as formerly. He probably sees the error of his ways, and is turning to other subjects for "space fillers."

A Correction. In Billy A. Griffin's "Tarantelle" last month, the first and second ending of the F strain (3rd and 4th, and 5th and 6th bar, third stave of second page) were not marked; also, the strain following should be repeated.

A Good Opening. If there are one or two teachers of the three instruments who would like a change, the Barrows Music Co. can give them a nice location in Michigan, and from forty to fifty pupils to start with. We can recommend this offer.

To Advertisers. Get your advertising ready for the new season. Think out new ideas and headings. Study your wording—don't crowd in too much; take a decent sized space and save some money by contracting for three, six, nine or twelve months. Don't waste money on single insertions. *One insertion*—glanced at. *Two insertions*—read. *Three insertions*—"Here it is again. Must be good. I'll try it." In advertising, put yourself in the buyer's place; try and see that "here today and gone tomorrow" will never "catch on." Advertise properly and stick to it. And please don't offer us merchandise in payment for space.

MISS ROSE FRITZ,

SYRACUSE, N. Y.

The photograph which we have much pleasure in presenting on this page is that of Miss Rose Fritz, the popular teacher of Syracuse, N. Y. Miss Fritz has played the string instruments for the past fifteen years, and is a finished performer thereon. She has taught the instruments for a space of ten years, and her wide experience and natural aptitude for the work pre-eminently fits her for the position of imparting musical knowledge to others. At present she has a very nice class of from forty to fifty pupils, all of whom are progressing most favorably under her conscientious tuition. Many of the pupils whom she has had in the past, are now, thanks to her care, capable teachers themselves.

MISS ROSE FRITZ.

Miss Fritz has given a large number of successful concerts, and is president of the Syracuse Fritzonian Mandolin Club, besides which she has directed numerous clubs in the past, having an inborn talent for all such work, including musical composition, in which she is at home. Miss Fritz is a patron of the "Waldo" instruments, and thinks them perfection.

PROF. T. W. REAMER,

SEATTLE, WASH.

Our front page photograph is that of Prof. T. W. Reamer, the immensely popular banjo, guitar and mandolin teacher of Seattle. Prof. Reamer is a graduate of the National School and College of Music, Chicago, where he studied for a number of years, ultimately becoming one of the Faculty of that institution. He has made a special study of these instruments, having placed himself under the very best masters. For some time he was a popular and successful teacher in Chicago, and has appeared many times in public as a soloist, being the recipient of high commendation for his playing. He has had innumerable pupils from the best society of all the principal cities in the United States. For some time he was the pupil of Theodore Martens, late of the Royal Conservatory of Music, Leipzig, Germany. It was in 1891 that Prof. Reamer settled in Seattle, where he has been wonderfully successful, his pupils being very numerous; indeed, they come from all parts of the coast, and Mr. Reamer has done a lion's share in the good work of popularizing the small instruments in that part of the country. He is not only a thorough musician, but has business talent, too, as his innumerable orders for WALDO instruments goes to show.

A COLOSSAL BANJO RECITAL.

On November 27th Philadelphia will witness one of the grandest banjo events ever given in the East. It will be a Banjo Music Festival at Witherspoon hall, the finest building for musicales in America.

Heading the list of players is Alfred A. Farland, the great virtuoso, whose recital at this same place last April caused such a sensation. If there is any reader of the MAJOR who has not yet heard Farland play, we advise him to make a note of the above date. Go and hear him; its just as good as a music lesson.

Farland is the one banjoist who has shown that music, in its highest meaning, can be produced on our national instrument, the banjo.

One of the attractions on this date will be a large orchestra of banjos, mandolins and guitars. This huge club will consist of teachers and expert players from every corner of the land. Applications for membership in this club must be sent before October 27th.

The Hastings Banjo Club, of fifty young ladies, will also be one of the attractions.

The management of this great musical jubilee is in the hands of Thomas J. Armstrong.

Written for THE MAJOR.

The Mandolin Orchestra.

ITS COMPOSITION, CAPABILITIES AND QUALIFICATIONS FOR ENSEMBLE PLAYING.

With Numerous Examples Showing the Best Method of Writing for Mandola and Mandocello.

By THOMAS J. ARMSTRONG.

CHAPTER V.—CONTINUED.

FIRST, before giving an illustration of its use as a solo instrument, an example (in Fig. 30) shows the mandocello used as a bass for the harmony.

In this example the mandola and mandocello parts have been transposed to their proper keys in order to harmonize with first and second mandolins. A glance at the diagram of signatures, in Chapter I., will make this clear to the student.

The composer should never, without an excellent reason, entirely separate the mandocello from the bass notes of the guitar. He must be sure of producing a marked effect before he writes an original part for it, or gives it the melody.

In the next example (Fig. 31) we have another illustration of the excellent effect of bass notes on the mandocello. In this example the two triplets in the fourth measure are not so very difficult, as it is in moderate tempo. The mandolin parts are very easy. The first and second mandolins are written on one staff to save space. The notes with the slurs over them are to be sustained with the tremolo

In writing parts for the mandola and mandocello, the arranger must not forget that they are to be placed in keys a *fifth higher* than the signature given to the mandolins. The note C on mandocello really sounds F on the mandolin.

The rule given in Chapter I., for transposition, should be committed to memory by the young arranger. It will save him much doubt and anxiety.

Fig. 30.

A very good and safe plan for him to follow, in writing mandola and mandocello parts, is to write both in the same key that the mandolins take, when he writes his score. He can then transpose these parts to their proper signatures when he copies them from the score.

In the short extract by Donizetti shown in Figure 31, he could first write the mandola and mandocello parts in C, just like the mandolins, and afterwards copy them and transpose them to the key of G, their proper signature.

This plan enables him to see, at once, the harmony required, and prevents errors from creeping into the score.

Whenever he arranges or transposes such parts from a regular orchestra score, the plan just mentioned is the best one because it first gives him the change of clefs. The change of keys then becomes an easy matter.

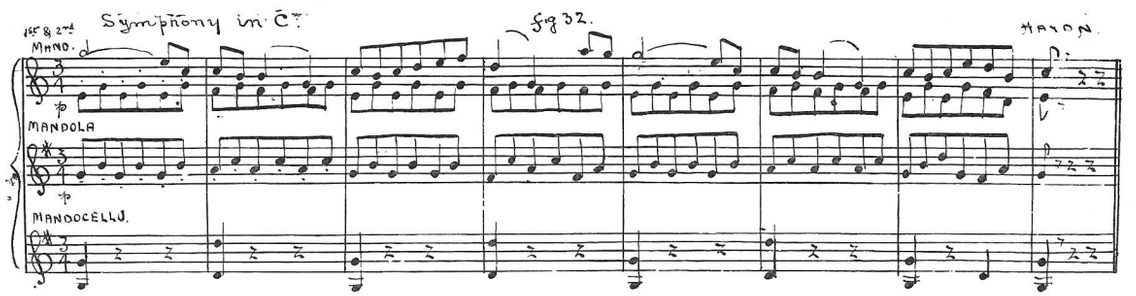
character than the mandolins or mandolas take.

It ought to be observed here, however, that the great length of the mandocello strings necessitates a plan of fingering similar to the violoncello, especially in its first position, when playing solo passages that require rapid fingering.

This difference in fingering consists chiefly in the employment of the third and fourth fingers of the left hand, at the fourth and fifth frets.

The mandocello player will find this much easier than the mandolin formula, which takes those notes with the second and third fingers.

An example in Figure 32 shows the marked effect of playing bass notes with a single stroke of the plectrum. In this passage more point is given to the bass by the employment of the *pizzicato*. If it were played in sustained notes, with the tremolo, the effect would not be near so good.



Double notes and chords are seldom required for the mandocello. The octave may occasionally be used, providing the lower note is an open string, such as G, D or A.

Owing to the great length of its strings the fingering of *thirds*, *fourths* and *sevenths* are very difficult and sometimes impossible. When one note is an open string, however, the playing of such chords is an easy matter.

Our space will not permit a dissertation on the fingering of the mandocello. Many players finger it just like the mandolin. The part it must sustain in the mandolin orchestra enables the mandolin player to adopt the same fingering, because its portion of the harmony generally consists of bass notes or themes of a much less complicated

This example, by Haydn, is taken from the actual parts as written for two violins, viola and violnocello.

The study of works by celebrated composers is the key to success for the young and ambitious arranger. Nothing of merit can be done in the way of orchestral arrangements without careful and diligent examination of the effects obtained by well known masters of the art of instrumentation.

The young student who is fairly successful in writing a trio for two mandolins with guitar accompaniment, may possibly imagine that he is qualified to begin to write a score for a large mandolin orchestra. Nothing could be a greater mistake. It takes long hours of study and hard

work to achieve any success in this line. He may have a thorough acquaintance with each instrument and play well on them all, yet, if he does not possess that necessary knowledge of how to *combine them* effectively, his work is flimsy and commonplace.

A very common mistake of the young arranger is to keep each instrument *continually* employed, thereby missing many opportunities for contrasts of tone. Another mistake is to make his music extremely difficult or awkward to play; although the nature of the musical idea may not be difficult at all.

Mandolin clubs will take the trouble to practice a difficult passage by verdi, Wagner or Schubert, but they will not take the same trouble, unless compelled to do so, with a selection by Brown or Smith.

Some of the most sublime effects have been secured, by great composers, with very simple melodies.

(To be continued.)

KIPLING AND THE BANJO.

By Home Gordon.

I AM quite aware that at some period or other in the successful career of *The Banjo World*—long life to its healthy little self—the above title has been used. But that's another story, as Rudyard Kipling himself is addicted to saying. And what I've to say has not been said before, because the text for my discourse has not been given out.

The Review of Reviews is a very interesting and valuable periodical, which diffuses a mass of information with some of Mr. Stead's views, like the coating with the pill. The pill is apt to cause some folk who do not agree with the said Mr. Stead and his views, to writhe. But it's a way pills have, especially the literary ones.

A feature of the *Review of Reviews* is its character sketch. In the current number it is devoted to "Mr. Rudyard Kipling, the Banjo-Bard of the Empire." *There's* a title I'm not going to quarrel with. It shows the vast fame of the banjo; for when the newest poet, the poet of the machine and of the ship, the writer of songs sung in barrack-rooms and softly murmured during hours of desk-work; when this newest writer of the new age has to be described, it is the banjo which has to be his attribute.

Mark the progress of civilization! Apollo had a lyre and Pan a pipe; Miriam played the timbrel; David sung the psalms to a harp; Blondel also twanged a harp; at Hamelin, the pied piper piped; Paganini took a hair from the devil's tail, and played on it so that his fiddle enchanted all hearers; Paderewski and his piano have stirred the whole musical world; but when Kipling needs an attribute, nothing will serve but the banjo.

"And the tunes that mean so much to you alone,
I can rip your very heartstrings out with those."

How true! The eternal associations of "Home, Sweet Home," the sweet, sad strains of "Swanee River"—incomparably the most popular song ever written; and that grand Eton boating song to the tune of which so many brave lads have bit the dust in our small wars; none of these are ever so appealing as on the banjo.

Whatever narrow-minded and old-fashioned folk may think, Kipling himself will recognize the compliment and the appropriateness of the epithet, will himself appreciate the instrument ascribed to him.

A musical critic once said to me that the success of the banjo was the triumph of the jerk. And just as the abrupt and accented notes are so innately a portion of its characteristic music, quaint, uncommon and exciting, so is the abruptness of Kipling, the quaint rhythms, uncommon similes and excitement of his homely themes treated thus oddly.

He could not have written as he has of the banjo without a knowledge of it, and the promoter of the next charitable bazaar would certainly get five hundred enthusiasts to pay a guinea each to hear the Laureate of the English-speaking races play "The Darkie's Dream" or "The Return of the Regiment." I commend the happy thought to public attention; whilst if Mr. Rudyard Kipling could but conquer the modesty—of which he has not only his own share but all that belongs to Mr. Hall Caine as well—a dozen gramophones might perpetuate that recital to generations yet unborn.
—*The Banjo World.*

VALENTINE ABT.

THE MAJOR desires to call your attention to Valentine Abt's announcement which appears in the advertising columns of the paper. Mr. Abt's terms for concert, the uniform price is $50 00, which includes his traveling expenses, advertising matter, etc. If you or your friends are interested in the advancement of the mandolin, secure his services for an engagement in your city. It will pay you. He is booked for a number of dates in the South and West for during the months of October and November, and is desirous of hearing immediately from those who wish to secure his services. The trip will take him west as far as California, in which state he is booked for several engagements. Don't wait, but write now, in order to get his en route price.

SIGNOR PETTINE.

Signor Pettine, the eminent mandolin soloist, is booking his new season's dates. He has engaged the valuable services of Mr. Jas. F. Corrigan as manager, whose business ability will be of great assistance. Signor Pettine has long been engaged with that celebrated organization, Reeve's American Band, and has toured the country with them. He is the only mandolin soloist before the public today who plays entire violin concertos and sonatas by the leading masters. His business address is 12 Conrad Bldg, Providence, R. I.

STERN FACTS.

Jos. W. Stern & Co., New York's popular music publishers, have put forth but one new issue during the month of July. This one promises to be a success that will make up for any number of others that might have been. It is Gussie L. Davis' new pathetic negro song, "Won't You Take Me Back to Dixie?" a modern "Old Kentucky Home." The words and music have been revised by those experienced hands, Edward B. Marks and George Rosey, and Lottie Gilson has introduced it with great success. This is the fifth of the series of phenomenal ballad triumphs issued by "The House of Hits," the series showing "She was Bred in Old Kentucky," "The Girl I Loved in Sunny Tennessee," "The Moth and the Flame," and "My Little Georgia Rose," a list to be proud of.

Williams and Walker, all reports to the contrary notwithstanding, will continue to write music exclusively for Jos. W. Stern & Co., and they have several surprises in store for early issue.

Jos. W. Stern & Co. have arranged to secure for early publication another dramatic ballad from the authors of the enormous success, "The Moth and the Flame."

George Rosey's "A Rag-Time Skedaddle," is the cake-walk hit of the season. It was a new departure for Mr. Rosey, but he had proved his versatility before. He has another novelty ready for the autumn.

Max S. Witt has placed with Jos. W. Stern & Co. "The Robespierre Waltzes." dedicated by personal permission to Sir Henry Irving.

AN OLD GUITAR.

Marred and battered, it lies unused,
Music has fled from its tangled strings;
The spirit of melody it diffused
Is gone, like the hope life's morntime brings.

I close my eyes, and in thought return
To a long-dead Summer—a tropic night—
A moss-grown tree by a rippling burn,
And a lassie with eyes that are full of light.

I lie at her feet while her song's glad notes,
Such as an angel might choose to sing,
Sweet and far through the night air floats,
Like the scent of flowers that June-days bring.

But that voice has been silent for many years,
The love-light quenched in the starry eyes;
She sleeps where we laid her with blinding tears,
Under the azure, tropic skies.

And I tenderly kiss the sacred strings
Where her fingers strayed in the long agone,
And back from the past fond memory brings
The words of a half-forgotten song.

NEW MUSIC BULLETIN.

"WHO DAR!" Cake Walk and Two-Step. C. H. Soule.
Mandolin and Guitar, 40c.
3 Mandolins and Guitar, 50c.
2 Banjos, 2 Mandolins and Guitar, 90c.
1 or 2 Banjos, 40c.
Guitar solo, 40c.
Also, Mandola parts, Piano acc., Flute, Cello.
WALTER JACOBS, BOSTON, MASS.

THE TEMPTER MARCH. F. Marshall Dell.
2 Mandolins and Guitar, 40c.
F. MARSHALL DELL, FLINT, MICH.

A BREEZE FROM BLACKVILLE, Cake Walk. F. T. McGrath.
Mandolin and Guitar, 40c.
2 Mandolins and Guitar, 30c.
Banjo solo, 25c.
Banjo duet, 35c.
W. H. TEASDALE, SAVANNAH, GA.

GOLDEN ROD, Barcarolle. Valentine Abt.
2 Banjos, 50c.
2 Banjos and Piano, 60c.
VALENTINE ABT, PITTSBURGH, PA.

PIANO.

"WHO DAR!" Cake Walk.
Piano solo, 50c.
WALTER JACOBS, BOSTON, MASS.

POLKA ALLEGRO.

1 Mandolin.

F.L.Newburg.

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POLKA ALLEGRO.

Guitar. **F.L.Newburg.**

COPYRIGHT 1895 BY F.L.NEWBURG.

POLKA ALLEGRO.

2 Mandolin. **F.L.Newburg.**

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THEIR FIRST OFFENCE.

A MATTER OF FACT.

REPORTED BY "EFFELKAY."

TO the uninitiated, Manitoba is a wild North Land—a prairie wilderness across which the Canadian Pacific winds its solitary way—a land of half-breeds, Indians, small settlements and perpetual snows. To the initiated it is a busy corner of the world, with vast prairie wheat fields and respectable cities, with just a sufficient scattering of trappers and Indians to link the present with the past, when settlements were rare and the Hudson's Bay Company "ruled the roost."

Manitoba's Capital has its electric plants, street cars, theatres and parks, and—*whisper* it, ye winds—it once had its Mohawk Minstrel Troupe. True, they were but amateurs, although they did not announce themselves as such, and the opening performance came as a *great* surprise to the audience. The nucleus of the troupe was the Apollo Mandolin Club. None of them had ever in the whole course of their lives raised their voices in song for the delectation of an audience, hence their colossal belief in their own latent talent. It took about seven weeks before all the members could be induced to meet at one time. There are always a number of people who imagine that their occasional absence is of no moment. Rehearsals were a farce. They did not mind crowding into the sitting-room of the stage manager's boarding-house, and there, sitting until past midnight, amid tobacco smoke and the vamping of piano and banjo, roaring forth the chorus of popular songs, but when it came to "part singing," chaos reigned; and it is a marvel to me how they learned to sing the opening chorus. The stage manager was also stage carpenter. The leading comic man was the scene painter. The stage was built on an economic plan. Economic plans are often "shaky," and that stage proved it. James, the son of the stage manager's boarding house lady, volunteered to act as usher. He was a nervous youth, but meant well. A large audience filled the hall on the first night, and the troupe was consequently excited. The burnt-cork supply ran out, and every one had a piebald appearance. Someone went out and bought lamp-black from a druggist. The lamp-black refused to be entirely eliminated from their countenances for days afterwards. The costumes got mixed, and there was nearly a fight. At half-past eight no one was ready, and the audience began to make demonstrations of impatience. By a quarter to nine some yelled for their money back. With a face the color of chalk James, the usher, rushed into the dressing-room. "For Heaven's sake, hurry up!" he gasped; "the audience is going raving mad!" Someone threw the "burnt-cork cloth" at him, and when he returned to the hall, he thought that the roar which rose from those who saw his half-blacked face was a demonstration of wrath, and he retreated to the dressing-room and refused to leave it until the curtain rose.

A small 'string orchestra" had been engaged, and beyond all doubt their music was simply outrageous. The first fiddle made mistakes, the second fiddle was a bad reader and generally lagged half a note behind, the bass fiddler might have been reading his music from right to left, and the cornet blew hard in an endeavor to be the "whole show." When the troupe behind the curtain heard the overture, consternation was on every face. They saw disaster ahead, and their nerve deserted them.

The opening chorus was fair. "Sweet Chiming Bells," as sung by the leading tenor, was a fiasco. He sang four lines of the first verse correctly, albeit timidly, but repeated the opening bars again when taking the last four lines of the verse. Consequently, at the end of the last line, he was in great doubt whether the chorus came next, or the middle of the song. The leading bass singer (a late addition to the troupe, and a member of a church choir), being a man of some resource, thought to hide the defect by dragging in the full chorus at once. He nodded to those near him, and whispered, "*Chorus.*" But they were too "dense," and, to the consternation of all, a single voice bellowed out the bass notes of

"*Sweet Chiming Bells!*"

The orchestra, of course, was paralyzed.

When the deafening uproar from the audience

had subsided and all the tears had been mopped up, the interlocutor announced "*The Golden Wedding*, by Mr. Pupp, with banjo accompaniment by Mr. Sandos."

Mr. Pupp stepped to the front bravely, but he was so white it almost shewed through the burnt cork. He could not decide what to do with his hands, and his feet, also, were a trouble to him. He looked at Sandos as much as to say, "Are you ready ?" and then regardless of what key the banjo might be pitched in, began to warble in F. The banjo vamped in G. At the end of the first line, he felt that something was wrong. He began again, and, not possessing a very accurate "ear," this time in C. Feeling that he had started too low, he mounted a whole octave. The effect on audience was alarming. People were holding their sides in agonies of laughter ; some slipped from their seats, helpless with shrieking mirth. Pupp tried again ; and, now, *he* was laughing, too, for his nerve had returned, (*what a nerve !*) and he got through his song so well that the audience felt that they had been deceived by a piece of admirable comedy, and Pupp was uproariously encored. The banjoist averred it was an encore of derision, but I am convinced that the audience had come to regard Pupp as a clever comedian.

Several items may be skipped. They were bad enough, in sooth, but not sufficiently unique to be recorded. Preceding the concluding chorus, the bass singer, aforementioned, was to sing "Old Black Joe." The basso had "looked on the wine while it was red" prior to the rising of the curtain, and as he rarely showed the effects of imbibing except when he sat still for a length of time, he was in a somewhat blurred condition, though not a soul in the audience could have suspected it. The orchestra being incompetent, made matters worse, and the basso growled out "Old Black Joe" at the rate that a snail would crawl up a wall. The orchestra endeavored to draw him along at a brisker pace, with the consequence that they got ahead of him, and at the end of the first verse, the interlocutor, deeply disgusted, arose and intervened with

"*Close the Shutters ; Willie's Dead.*"

This was the announcement of the closing chorus, but the audience thought it a great joke, and the whole place vibrated with roars of laughter.

However, at the finish of the chorus, considerable applause was bestowed and the circle sat modestly erect, awaiting the fall of the curtain. But there was no one at the ropes. Just then a loud crack was heard, and the rear portion of the stage gracefully subsided backwards, wings and all, amid a splintering of wood and a chaos of arms, legs and chairs. Two "end men" alone remained seated on that part of the stage near the footlights, and James, the usher, trying at that moment to lower the curtain, inadvertently turned off the gas, and the whole place was plunged in darkness.

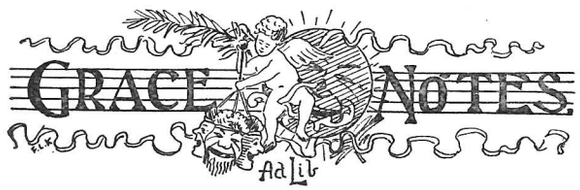
OUR COUSINS.

The Banjo News for July is the same bright production it always is. It has added ornamental headings to its leading columns this month. The article "*The Artistic Power*" is excellent, as is also clever Miss Williams' story, "*A Painted Career.*"

The Banjo World for July is a highly pleasing number. Its editorials are numerous and bright. It contains several articles, all very good. This number contains Lansing's "Guardmount in Darktown" and Cullen's "Twin Star March." *The Banjo World* is one of the front rank monthlies, and does good work.

The Troubadour for July has many good things in it, particularly "Rambling Reflections" and "Frets and Their Treatment." It has also an excellent article on the violin, which it will repay any musician to read. A very amusing article, "The Amateur Composer," ends the number, which is a good one, even though it is summer.

NOTE—The above journals are gotten up in good, business-like style, and each is quite distinct in characteristics. The three instruments are well represented therein, and we advise all enthusiasts to subscribe to the journals.



BY CAPRICCIO.

It is very hot.

Very!

But it might be hotter, though, thank goodness, the time and region are both remote! I've a long time to live yet—or hope so. Still, today is a very good imitation of what may be, if I don't turn over a new leaf and become a good boy. It's so dreadfully hot in Saginaw, the bicyclists scorch, and even banjoists have lost their "snap." I think the ice-man has found the latter.

Perhaps it is not generally known that there is a marked difference in style between American and English banjo music. The English is not so florid as the American, and no doubt the zither banjo has had some influence on its character. At present, the English journals are using a deal of American music, although it cannot be said that *all* of the American selections are of striking originality.

I was at Wenona Beach, Mich., the other day, and heard two little girls playing together. They decided to sing one of their two-part school songs, but both insisted on singing treble. "Go on!" shouted one, pertly, "You're not the only treble on the beach!" which I thought a very apt contortion of a popular expression.

Even the pulpit advertises music. In a New England town a few weeks ago, four preachers out of ten protested against the desecration of the Lord's Day by a brass band playing on an open space in the suburbs, though the programme always included several sacred tunes. The result of this advertising was that instead of about 50 listeners the band had an audience of over 3,000 on the following Sunday, whilst the congregation in certain churches was much smaller than usual. It's the old story: While you are thumping Sam, Bill is running away with your cake. Watch your cake, and "saw wood."

May I ask our English friends a question? When an American composer has written a piece of music specially for the banjo, and an English musician puts it into the English key by copying it two notes higher, is it "arranging" or "transposing?" I ask this because I see American compositions in English journals are printed as "*Arranged by* ——."

"In our best circles," said an instructor of English to his French pupil, "nicknames are avoided Where it is necessary to address one by the first name, or to use it in conversation, we give the name correctly and in full. And so of things. It is well to form the habit of accuracy in speech. Avoid the appearance of slang and coarseness. Do I make the idea plain to you?"

"Oh, yace!" responded the young foreigner. "And ze correct name of zees," he added, touching with his finger a musical instrument that lay on the table, 'ees ze Banjoseph, ees eet not?"—*Nuggets.*

Charles Graham, composer of "Two Little Girls in Blue," "The Picture That is Turned Toward the Wall," "My Dad's the Engineer," and many other widely popular songs, died July 10th, penniless, leaving a widow and five young children, destitute. His publishers made something like $25,000 on each of his songs, but about all he ever made on them was $600, which came to him in small installments. Charlie Graham's brother essayed to arouse the interest of the publishers on behalf of the unfortunate family, but from reports it would seem that the help magnanimously accorded will just about buy poor Charlie a grave! When I read of these things I wish to Heaven I was not so poor myself. "Man's inhumanity to man makes countless thousands mourn." But, of course, "business is business," and if Charlie was so near starvation that he sold his "Two Little Girls in Blue" for $10, it was *his* lookout, wasn't it? "Business is Business"—*beautiful* Business! Meanwhile, the widow and bairns exist at corner of Eleventh avenue and Forty-fourth street, New York City, and the publishers are looking for more Graham "snaps," which they'll get. Oh, yes! they'll get them. Starving composers are not scarce.

Rubenstein said: "The more I play, the more I am convinced that the pedal is the soul of the piano; there are places where the pedal is everything." Farland's Banjo Pedal, or, in other words, Farland's Harp Attachment for banjo, does the same work as the pedal on the piano, and Rubenstein's words apply equally to banjo or piano pedal.

In the past seven days the stream of half-dollars has steadily increased. We feel ourselves on the edge of a prosperous season. Fire in the silver discs. It will ease your conscience.

WORTHY WORDS FROM WORTHY WRITERS.

YOU KNOW THEM ALL.

THE MAJOR delighted me from the first number. I predict for your charming journal a prosperous future. You certainly have the best wishes and support of

Yours truly, ERASTUS OSGOOD.

I consider THE MAJOR a fine banjo journal, and I trust it will receive the support it deserves. I will certainly advertise in it this coming season. J. H. JENNINGS.

The finest thing of its kind I have ever seen. The music is excellent, and it is bound to be a success. Will add my name as a patron. GRANT MANNIS.

Enclosed find sub. to your good MAJOR. We find that the music is A1, and just what every good journal ought to have; and what's more, articles that are bright and good.

MARK AND THEEL (Banjoists).

I must congratulate you on your efforts with THE MAJOR. You are making a very newsy and readable journal.

JOS. CULLEN.

While I have not had time to thoroughly peruse this number of THE MAJOR, what I have gone over has been very entertaining and instructive. W. G. COLLINS.

Enclosed is sub. for MAJOR. I am very much pleased with your paper and I have much confidence in you as editor. I wish you much success. L. D. BURFORD.

I am very well pleased with your journal. A publication that surely will please all musicians.

JOHNSON BANE.

Enclosed please find sub. for MAJOR. Please send some subscription blanks. THE MAJOR is immense.

J. G. LIDDICOAT.

I am very much pleased with THE MAJOR, and consider it very instructive and interesting, and am sure it will meet with great success. SIGNOR PETTINE.

THE MAJOR to hand, and I am very much impressed with its appearance and contents. VESS L. OSSMAN.

Enclosed please find fifty cents. Kindly apply same to one year's sub. to THE MAJOR. The paper is certainly up-to-date in all respects, and should receive the hearty support of all teachers. WM. C. STAHL.

I appreciate the high merits of your deserving journal, and wish it great success. ARLING SHAEFFER.

Your paper is very readable, and we consider it an excellent one for all players to have.

H. F. ODELL & CO.

Enclosed is fifty cents, sub. to MAJOR. I am surprised that you can furnish so good a publication monthly for so small a sum. C. G. STEVER.

"THE MAJOR may rightly claim to be considered one of the broadest and fairest of our representative American contemporaries."—*The Banjo News* (*England*).

A valuable and very clever American contemporary, THE MAJOR."—*The Banjo World* (*England*).

"THE MAJOR in its June issue includes an excellent article on the Banjo Tremolo by Curt C. Andrus. Other articles are full of interest, and the Editorial Notes both original and practical. In the musical portion is an artistic arrangement for the banjo of Chopin's Nocturne, Op. 9, No. 2, by M. Gillispie. THE MAJOR succeeds in keeping well in the van."—*The Banjo News*.

"THE MAJOR for May has come to hand, and it is quite worthy of its predecessors. A magnificent arrangement of "Alice, Where Art Thou?" for banjo solo, is one of the music supplements. This paper is well worth British banjoists subscribing to.—*The Troubadour* (*England*).

FROM ADVERTISERS.

THE MAJOR brings returns all right.

CLAUDE S. MINTER.

THE MAJOR is great. Will want more space.

R. R. HOGUE.

I have had a number of orders in which THE MAJOR was mentioned. MRS. MAY E. FARRAND.

I am pleased with returns. It seems as if THE MAJOR reaches the right people. W. H. TEASDALE.

I am getting good results from "ad" in MAJOR, and shall continue it indefinitely. Will give another yearly contract when this one expires. LOUIS F. WRIGHT.

My "ad." in MAJOR twice--result, another new edition of "Forest City Galop" being printed—this time in a new title-dress and with piano accompaniment. Orders from England among stacks of others. FRANK B. SMITH.

Your journal seems to get at the right sort of people.

MR BREWER, Mangr. Erd Piano & Harp Co.

MAJORITES are sending for the *Spring Song* arrangement in fine style. N. S. LAGATREE.

DEARLY BELOVED BRETHREN!

So you forgot to send in that subscription last month, did you? Well, that was vacation time, so we'll push you into a nice clean page, and give you another chance. Don't forget that most other "live" people have subscribed—the big "nobs" of the fraternity, and the little "nobs" that are fast growing into big nobs—and so on. If *you* have not subscribed yet, why not do so right away, and be sure of getting the fine September number containing lots of music and instruction? Now is the appointed time. Save your reputation. Step into our subscription book and rub shoulders with the country's best and brightest. Read what the notables say about the MAJOR in this number. Do you think that they would waste paper, ink, stamps and time to tell us the MAJOR is the most attractive journal extant if it were not so?

Don't miss the new season's opening issue—September. Plenty of music for all, and excellent reading matter—the kind you enjoy.

ADVERTISERS!

Do you think that a single-insertion advertisement will give you any idea of a journal's worth as an advertising medium?

Do you think that one application brings the commercial traveler the customer's order?

Do you know that single insertions, as a rule, don't pay the advertising bill?

If you do not, then waken up.

NOTES AND HALF-NOTES.

Wise, Wiser, Unwise and Otherwise.

In the middle of June, a young man wrote, "Business is looking up." It was "flat on its back," and could not look any other way! It's all right now, however.

Mr. Samuel Siegel, that prince of mandolinists, is in England at present, astonishing the natives. He opened up at the Palace Theater, London, July 3rd.

Mr. Fred Stuber will probably "pack his grip" for England before long. It really seems as if our representative players regard the old country as "good ground."

We haven't heard quite so much of Mays and Hunter lately, but indications are sufficient that they are still as popular as ever they were. The "Patrol of the Powers" and "The Parson's Sermon" have lost none of their fascination for the delighted audiences who assemble nightly.

Mr. Burt Earl, banjoist, late of New York, has been established in London, England for some time past, where in addition to doing great business in the teaching line, he has done much concert work, and has also performed before Royalty.

Woman is very much like an accordeon; you may draw her out, but she makes music when you attempt to shut her up.

Medical advice to a sick musical composer :—Try a change of air.—*Banjo World.*

The Geo. B. Jennings Co., Cincinnati, have a patent screw-head for guitars, which does away with the disagreeable necessity of having to thread the strings through a hole and wind them up after the fashion of the old Waterbury watch. It is termed "Wolfram's quick-stringing attachment."

Among the bright new features in second volume of the MAJOR will be a series of humorous musical drawings after that racy caricaturist, Phil May. We have also on hand a novel and original serial story, which will appear in due course should the tendency now becoming apparent for that kind of thing continue to grow.

"I have just returned from a brief trip to the north of Italy. Perhaps it was not a matter of surprise to find the banjo quite unknown in both Turin and Florence, but to my astonishment, I found the mandolin scarcely less ignored. It seems to be an instrument indigenous to southern Italy and Venice. At no *cafe* in Florence could I hear a mandolin played, and in the half dozen principal music stores not one was for sale. Two or three second-hand guitars of inferior quality were stowed away in corners of old curiosity shops.—*Editor, Banjo World.*

Mr. A. H. Nassau-Kennedy, the extremely clever Canadian banjoist, late of Winnipeg, Manitoba, seems to be flourishing on English soil like a good green bay tree. His advance in the profession has been most rapid, and he is now one of the busiest teachers, performers and composers in the United Kingdom.

In the June number of *The Banjo News*, London, England, is Miss Ada Claudia Rogers' "Wooden Shoe Dance," for mandolin and guitar, which originally appeared in THE MAJOR a short time ago. *The Troubadour*, reproduced a page of *Capriccio's* "Grace Notes" in its May number. Many other extracts have been made from THE MAJOR, which we are pleased to see, indicating, as they do, appreciation of THE MAJOR'S work.

Mr. Abt's "Golden Rod," which has been arranged for all instruments, is meeting with great success. Mandolinists, guitarists and banjoists who desire an original and unique solo and club selection should not fail to include this piece in their repertoire.

We lately had the pleasure of a call from Mr. Arthur Amsden, of Oshkosh, Wis. Mr. Amsden is at present "on the road" giving a refined musical act, in which he has met with great success, but having no great liking for the life, he may shortly return to Oshkosh. Mr. Amsden's overture "The Wanderer," published by C. L. Partee, is a very musicianly composition, and should be in the repertoire of every mandolin club.

Sousa's Band at Manhattan Beach is playing the latest cake walk and two-step, "Who Dar!" which is published for mandolin, banjo, orchestra and band, by that old familiar friend of us all—Walter Jacobs.

PERSONAL PARAGRAPHS.

AND REPORTS.

SAGINAW, MICH.—Mr. Gatty Jones, teacher and composer, late of St. Louis, Mo., has acceped a position on the road with the Barrows Music Co., as also has Mr. Edw. Werness, teacher, late of Duluth, Minn. Mr. Werness' arrangement of "Heart Bowed Down" appeared in a recent number of THE MAJOR. Mr. Jones played us his "Real Thing" compositon which appeared in a late number of *Cadenza*, and it is beyond doubt one of the most genuine and original "rag time" pieces we ever heard.

SANTA ANA, CAL.—Mr. G. W. Ridgeman, late of Vassar, Mich., is making fine headway in his new location. The following is from a Santa Anna paper:

LAST NIGHT'S ENTERTAINMENT.

Those present at the Grand last night were given an excellent program of entertainment, under the auspices of the Lady Maccabees and by direction and management of Miss Bess Welch and Miss Anorah Fleming.

The selections by the Mandolin, Guitar and Banjo Orchestra of twenty-five performers, conducted by Mr. Ridgeman, were well rendered and most heartily received. The playing of this orchestra reflected much credit on Mr. Ridgman, as a conductor and teacher, as many of the young ladies and gentlemen had not studied music until he came here five months ago.

The numbers by the Waldo Banjo, Mandolin and Guitar Club were especially fine and greatly appreciated.

Mr. Ridgeman's mandolin solos were really artistic. The children's song, "Kinderlied," was a most beautiful air. His second number, the "Street Fair March," showed a brilliant execution.

MANSFIELD, O.—The "Symphony Mandolin Orchestra" has just been organized here, and is preparing for a big season. They have already played several engagements. Mandolins are Messrs. Moser, Wrenn, Burtcholder, Fensch and McClelland. Guitars, Messrs. Sheley, Lewis, Hughes and Cable. Lute, A. S. Woodward.

ATLANTIC CITY, N. J.—The Boston Trio, of which Prof. R. Hemple is director, is playing a nine weeks engagement at the Loraine and Hotel Leland. Their repertoire is very fine, and they are giving immense satisfaction.

MILLERTON, N. Y.—Miss Florence A. Paine gave a first-class concert in Patterson, N. Y., June 13. The programme contained sixteen numbers of high excellence. Miss Paine has resigned her position as instructress at the Hotchkiss School, Lakeville, Conn., where she has taught for six seasons. We take pleasure in announcing that Miss Paine is formally engaged to Mr. Geo. W. Thompson, of Owego, Tioga Co., N. Y., and here take the opportunity to congratulate Mr. Thompson.

MR. JOHNSON BANE

The Eminent Guitarist.

By the majority, Mr. Johnson Bane is rightly regarded as the most artistic guitar soloist of the day. It is said that he is able to move an audience profoundly by the depth and exquisite pathos of some of his selections. Mr. Bane is occupied most of his time giving recitals throughout the country, and always meets with great success, an early return-date being frequently demanded. Recently, for instance, he played Akron, O., three times in three months, and also met with a fine reception at Painesville. O., Geneva, O., and Cambridge Springs. From there he was to have gone to Chautauqua, N. Y., and other points, but was called to Fairbury, Ill., to the bedside of a brother who was dangerously ill. However, as the crisis is believed to be past, Mr. Bane will be able to leave his brother for short intervals and play dates in that section of the country, including Chicago. It may be October before Mr. Bane can give recitals farther afield. For the present, address him at Fairbury, Ill. We would like to see the interest in the guitar redoubled, and to that end advise teachers to engage Mr. Bane for a recital. Mr. Bane's own compositions are extremely clever. They are published by Wulschner & Son, Indianapolis, Ind.

Reminders.

THE "FULL-BLOWN" ADVERTISING SEASON BEGINS WITH THE NUMBER FOR SEPTEMBER. SEND IN YOUR "ADS." EARLY. DON'T BEGIN TO ADVERTISE WHEN THE SEASON IS HALF OVER. IF YOU WANT A BIG SUCCESS, START AT THE BEGINNING, AND STICK TO IT. "METHOD" IS THE BEST MARE IN THE STABLE.

A swell cake-walk is offered by C. S. Minter this month. It is just out, and will be all the rage in a few days. Send for it at once.

Frank B. Smith writes us that his music is selling rapidly through THE MAJOR. Of course, part of the reason for that is the name Mr. Smith has for putting out good music. See his "ad." It contains an offer for all.

Excellent results from "ad." in THE MAJOR is the reason N. S. Lagatree is filling so many large orders these days. Teachers and performers everywhere are showing their appreciation to this meritorious publisher by a liberal patronage. The demand for "Spring Long" has been great.

Look at the Fairbanks Co.'s new "ad." It sets forth very clearly the merits of a famous line of banjos, mandolins and guitars. If you wish to know more, write for catalogue and particulars, Their instruments are known throughout the world.

J. H. Williams has arranged his very popular "Little Carrie Schottische" and "Amethyst Mazurka" for two banjos, to which combination they lend themselves admirably. Send for copies. His "ad." shows the prices.

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H. E. McMillin's "ad." this month sets forth the "Poet and Peasant" overture. There are one or two other arrangements of this overture on the market but this one is superior to all. The *Waldo Quintet*, of Saginaw, Mich., have abandoned their previous arrangement in favor of this one by Dillebar. It is keyed differently, and is altogether superior.

A fine new cake-walk, "Alabama Rose," is advertised this month by Rogers & Eastman. It is published in both mandolin and banjo combinations, with extra parts for violin, flute and cello. The very latest, so send for it *now*.

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You will do well to send for one of the large photographs showing 176 prominent players, as offered for sale in this number by Jos. Cullen, of Cullen & Collins fame. We have one in our office, and it is a "dandy" for referring to.

One of our most persistent advertisers is W. H. Teasdale. His list of music is *good*, and he takes care to publish compositions by the most popular composers, thereby giving us something that is sure to catch our fancy. He has published a great many "hits," and in a letter to us he states that his new piece by McGrath, *A Breeze from Blackville*, is making a most *decided* "hit." We share his conviction, and advise all players to buy and enjoy that "*Breeze*."

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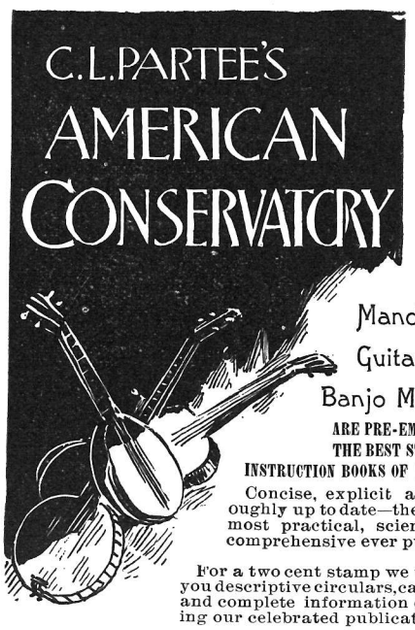
R. R. Hogue has three fine new pieces of music fresh from the press, advertised in this number. They are real good things, and this is to advise you to buy them quick.

"Memories of Farland," by S. Duncan Baker, is advertised in this issue. It is a pretty banjo solo with some nice tremolo work in it. Get a copy of it at once.

We wish to draw your attention to the advertisement of the *Erd* Harp. Numerous mandolin clubs use a harp, notably the *Maeldoft Imperial Club*, Peoria Mandolin Club, *Steinwa Mandolin Orchestra*, the *Cutillo Quintette*, and many others. Those clubs who do much work should negotiate for the possession of an *Erd* harp. They are a famous make, and are magnificent in tone.

H. F. Odell & Co. advertise a goodly list of most excellent music in this issue. Mandolin, banjo and guitar are represented, so that there is a treat for all players. Now, there is nothing in this list that is disappointing. Every one is a good thing, and we hope that numbers of our readers will try them.



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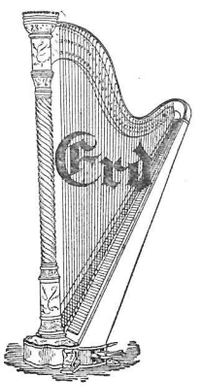

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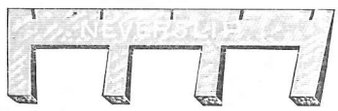

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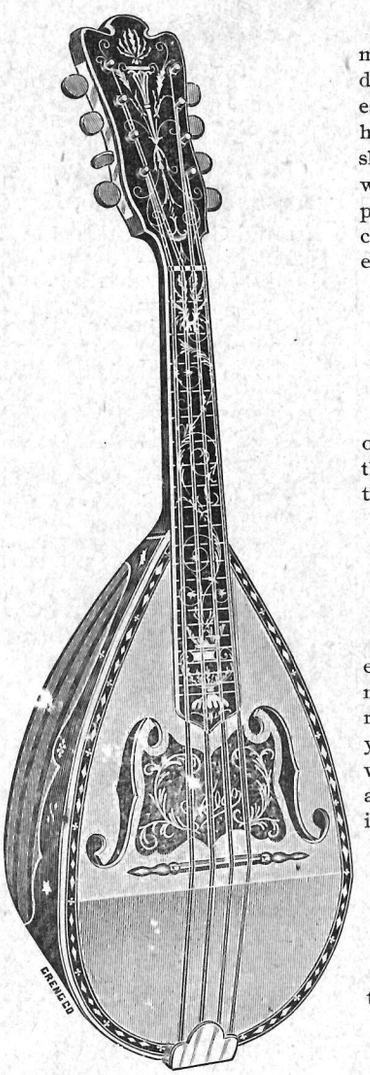

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